

THE
MUSICAL WORLD,
A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained,
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHEREW.

NOV. 3, 1837.

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PROFESSIONAL MEMORANDA OF THE LATE MR.
SAMUEL WESLEY.

(Continued from Page 81.)

MR. Wesley, in the zenith of his popularity, enjoyed an unreserved intimacy with almost all the great wits of the last age. The Hon. Daines Barrington, the Duke of Queensbury, Viscount Melbourne, R. B. Sheridan, William Seward, the intimate friend of Dr. Johnson, he was accustomed severally to mention in terms of grateful recollection, and has alluded to them in a record he has left of his life and times.* Amongst his friends who were distinguished for their musical acquirements as amateurs, he frequently talked of the Earl of Mornington, (who was accustomed to call the Wesleys his cousins) Mr. Danzi, Mr. Graham, Mr. H. Bishop, (not the present justly celebrated composer) and Mr. George Bridgetower. Amongst his pupils, he was proud to enrol the Hon. Miss Lambs, to whom he dedicated a set of sonatas; Miss Fanny Combe, (daughter of Mr. Alderman Harvey Combe) a most accomplished pianiste; Mr. Oakes, a fine violin performer; Mr. Wilson, for whom he wrote a beautiful pianoforte concerto; and Mr. Charles Guichard.

Purcell and Arne, he always placed in the first rank of our native composers; describing the latter as "the prince of English melodists." He would say, if you wish to write a fine melody, study Purcell, Corelli, and Arne. In alluding to the facility he enjoyed in extemporaneous performance on the organ, he said, "When I was very young, I listened with the strictest attention to Dr. Worgan's

* Dr. Johnson, hearing of the extraordinary talents of the two lads, Charles and Samuel, requested their father to let them play before him. The interview took place, and when they began, the Doctor took up a stray book which he happened to find within his reach, and continued reading during the whole time of their performance, and at the conclusion of the ceremony, said,—“Young gentlemen, I thank you for your civility.” Although the Doctor had not a musical ear, he was fully able to appreciate the pleasures denied him on this account. He observed to Dr. Burney, “I much envy you your *sixth sense*; I mean your relish and enjoyment of music.”

playing, and to his admirable performance I may probably owe the outline of my method." Battishill, he said, was "a perfect master of the organ," and in the glees Wesley has left, he unquestionably took this great composer as his model. The beautiful glee, 'While every short-lived flower,' composed for the prize offered by the Gentlemen of the Glee Club, is a delicious specimen of this school of composition, and Wesley always alluded to its rejection with feelings of great complacency.

The best portrait of this great musician is in the possession of Mr. Richard Clark, of her Majesty's Chapels Royal, &c. drawn by that accomplished artist, Mr. Wm. Behnes, whom we understand was only twelve years of age when he made the drawing. Mr. Clark has kindly offered the use of this portrait for the use of Wesley's children.*

The other portraits are, a very fine mezzotint, (full length) published when he was eight years old. Another, when he was about thirty, by Mr. Robinson. Every one said it was quite himself. The last was painted by the late celebrated Jackson; about ten years ago. It would be desirable to have some intelligence respecting the fate of this portrait, for it was a very fine one. Wesley said of it: "It is ugly enough, but it is very like me."

The professional life of this great musician has had a most important effect on the state of the art in this country, more particularly on that branch which relates to performance on the organ. It is frequently an arduous task to render justice to a man of extraordinary abilities during his life, for it must be recollect ed that his contemporaries appreciate or deprecate the individual rather than the merit—but in Wesley's case, from his advanced age and complete retirement from the busy scene of active life, most persons are in the situation of posterity, and look to the merit rather than to the man. He took his position at the head of the profession, perhaps more from his distinguished powers of extemporaneous performance than from a consideration of his character as a composer. In the latter character, few knew his real worth, and only those who were in the habit of close intimacy with him. He set little consideration on many of his published compositions, observing, "what can I do? they tell me to write something easy, and not to take more than six or seven plates." Still, no composition of Wesley's is without positive merit; and it is strange if before the performer gets through the first page, he does not meet with some bold chord or novelty of phrase. His music is very difficult to execute, and altogether opposed to that order of composition which requires no thought from those who hear it, for the simple reason, (as has been wittily observed) it made no such demand on those who composed it.

The characteristics of his style are peculiar. His early studies led him to take his models from the styles of his countrymen; hence his melodies are purely English, and distinguished by a quaintness and

* Mr. Clark has also the following portraits, drawn expressly for him by the same artist, twenty years ago.—S. Webbe; J. S. Smith; T. Lindley Sen; J. Goss; R. Spofforth; J. Gove; J. Sale; R. Leek; and W. Lindley; all dead.—The following are living; T. Attwood; T. Vaughan; W. Knyvett; C. Knyvett; J. B. Sa'e; J. Nield; C. Evans; Wm. Hawes; and R. Clark.

extension of phrase which is very delightful. The command he enjoyed over the violin, and his subsequent knowledge of Haydn's and Mozart's instrumental compositions, led him to introduce much of their expression on his own forms of phraseology, and many of his movements display violin passages ingeniously turned into those for the organ. His slow melodies are perfect gems. The andante movement in E flat (Voluntary No. 6 of the set dedicated to Mr. Harding), the slow movement in the trio for three pianofortes, the exquisite middle movement in F, (Grand Duet for the organ) the few bars entitled 'All resistance ceases,' (in the 'Siege of Badajoz') and the lovely opening of the Voluntary in G minor, (No. 9 of the 12 published by Z. T. Purday) are severally beautiful specimens of this manner. His ariettas have an unceasing flow and purity about them. Those, in C minor, (Preludes and Fugues No. 1) in E major, (No. 4, dedicated to Mr. Harding) in G minor, (Voluntary dedicated to Mr. W. Linley) in F, (No. 9 of the short pieces for the organ) may be severally adduced as instances. Wesley never forgets his subject, and the delicate manner in which he returns to the primal thought, may be traced in many of these charming movements. He possessed great power in the variation of a melody, without departing from its character, and examples in this peculiarity are numerous. Without going into the many rondos which appear in the list of his works subjoined at the close of this notice, we may allude to the air varied in the trio for the pianoforte and two flutes, rondo on an old English air, variations on an Italian melody, (dedicated to Archdeacon Nares), those on the melody by the late Stephen Paxton, (Voluntary in D, No. 5 of the 12) and those on the hornpipe from his concerto in D.

His full compositions are remarkable for a curious inversion of the harmonies, their novel and strange bearing one on the other, extraordinary variations and freshness of the sequence, peculiar combination of the arpeggio, with long holding notes in the two extreme parts, bold diatonic progressions, beautiful imitative passages, strong contrasts, whole passages in contrary motion, noble *point d'orgue*, and exquisitely prolonged cadence. In that striking feature, the curious inversions of the harmonies, the only performers we know who make it prominent, are Mendelssohn and Mr. Wesley's son, the organist of Exeter Cathedral. The originator was Sebastian Bach. No person could hear Wesley for five minutes, without experiencing the sensation that he was listening to a mode of progression from one harmony to the other, which was altogether new and imposing; and frequently the bearing of one on the other was so extraordinary, that although his ear naturally led him to know the progression was right, yet such was the subtlety of the inversion, that his mind was unable to follow the train of thought which influenced the performer. In the works of Sebastian Bach much of this peculiarity is wrapped up in florid passages, but whilst listening to Wesley, Mendelssohn, and the Exeter Wesley, in these slow movements on the diapasons, its beauty and magnificence comes out with the utmost splendour. Every passage is kept thin, bright, and transparent; for the introduction of extraneous notes would completely take away the delicious effect which the inverted note is intended to create.

The sequence was Wesley's never-failing fount of inspiration; look to the middle movement of the grand duet, the fugue which concludes this glorious composition, the fugues in C minor and G major in the preludes and fugues, the lovely fugue in B flat, (No. 6, dedicated to Mr. Harding,) for examples. Indeed, in almost every fugue there are undying specimens of his genius in this respect. The first movement of the trio for three piano-fortes rivals any composition of Sebastian Bach's, and the passage in the fugue in B flat alluded to, we never can hear without tears. It will be found at staves 2, 3, and 4, page 25. Instances of the inner arpeggio passages may be found in the beautiful Motett, 'Domine Salvum fac Reginam,' published in Novello's Collection; the anthem, 'Behold how good a thing;' and in some degree in the first movement of the eighth voluntary of the twelve published by Purday. It produces a very brilliant effect, and is peculiarly adapted to display the qualities of a good organ, as it combines the proper use of the chorus stops with the weight and solidity of the pedale. Wesley's admiration for bold progressions and strong points, were also remarkable characteristics of his style. The fine descent of two octaves and a half that will be found in the duet—'God hath not appointed us to wrath,' (from the Funeral Anthem composed on the death of Mr. Charles Wesley,) is an instance. The diatonic progressions at the close of the 'Tu es sacerdos,' the 'In exitu Israel,' and of the final chorus in the 'Confitebor'—the change into the minor in No. 3 of the introductory movements—the bold descent at page 6 in the voluntary dedicated to Mr. Attwood—the diatonic progressions in the introduction to No. 6 of the twelve—the change into E flat in the fugue in G, dedicated to Mr. Adams, are a few of numberless instances. In this peculiarity, Wesley certainly may be said to have had no rival, and all those who have heard him extemporize, can call to recollection the intense interest with which these glorious points were looked for and sympathized in during the progress of his fugue.

The compositions referred to, afford many examples of imitative passages and strong contrasts. Perhaps the opening movement to the ninth voluntary in G minor (one of the twelve) is as beautiful an instance of the mode in which this composer interwove his phrase, and the delicacy with which he returns to the original thought. Look to page 51, and surely nothing can be more truly exquisite—so full of feeling, so contrasted with the music in page 50; and how beautifully the composer delays the cadence, whilst carrying up the progression from the dominant to the sixth. The fugue in D minor, dedicated to Mr. Drummer, which was composed in the year 1828, has also some fine passages in contrary motion, and may perhaps be considered as the best printed specimen of Wesley's brilliant style in the fugue. It is an admirable composition. The three most remarkable instances of the rise of the *point d'orgue* which Wesley has presented to the public, may be found in the fugues of the grand duet, the fugue in C minor, dedicated to Mr. Adams, and the fugue in G, dedicated to the same gentleman. The first time we heard the pedal point in the grand duet, we could scarcely refrain from shouting and screaming with delight. The note is held for no less than 28 bars! whilst the subject is augmented and succeeded by one of the most flowing and lovely

sequences ever entertained by human genius. The fugue in C minor is another noble specimen of profound learning combined with the most unbounded fancy. The subject is augmented in the bass, and afterwards doubly augmented in the upper part.

This composition originated in rather a laughable circumstance. A schoolmaster, a friend of the composer's, and a tolerable amateur, considered that fugue writing was a mechanical sort of operation, not requiring any great stretch of imagination; and wishing to put Wesley to the test, gave him this subject, at the same time desiring the composer to give him one in return. This was done, but although Wesley produced his, that of the schoolmaster was never forthcoming. The pedal point to the fugue in G runs throughout thirteen bars, and how finely do the discords steal down, whilst the florid passage continually starts upwards to meet them!

The art which Wesley indicated in the prolongation of his final cadences was very great; we can allude only to the closes of the voluntaries, Nos. 2 and 7 of the twelve.

In tracing in a hurried and brief manner the distinguishing features of Wesley's style, we have done but imperfect justice to this great musician. Although his organ compositions abound with learning and ingenuity, and overflow with feeling and expression—still his great strength lies in his choral works. It has been observed by Sir George Smart, that in order to perform Bach's choral works, one must first *create the singers*. The remark is perfectly true, and applies with equal force to many of Wesley's choruses. It is the application of organ phraseology to the voice, which marks the school, and which requires long training before justice can be done to these beautiful compositions. Nevertheless they *can* be sung; those of Bach are performed; and England ought not to allow Germany the opportunity of boasting that she first brought to light the great works of England's best and brightest musician.

CATALOGUE OF MR. WESLEY'S COMPOSITIONS.

A Te Deum, Jubilate, Sanctus, Kyrie Eleison, Magnificat, Nunc Dimittis, and Burial Service.	6. A Dixit Dominus
1. "A Confitebor," containing Solos, Duets, Trios, Choruses, &c. with full Orchestral Accompaniments.	7. "Omnia Vanitas"
2. "An Ode to St. Cecilia's Day," the Words by the Rev. Samuel Wesley, formerly Rector of Epworth, Lincolnshire, containing Solos, Duets, Quartets, Choruses, &c. with full Orchestral Accompaniments.	8. "Tu es Sacerdos"
3. "Missa Solemnis." A Grand Mass, every movement of which is founded on a Gregorian phrase which runs throughout the composition.	9. "Te decet Hymnus"
4. "In Exitu Israel," a Choral Motett for 8 voices, performed at the Hereford Festival, the score added by his Son, Mr. S. S. Wesley.	10. "Hosanna in Excelsis"
5. "Exultate Deo," a Choral Motett for 5 voices, performed at the Birmingham and Worcester Festivals, the score by the Composer, with additional Accompaniments by his Son, Mr. S. S. Wesley.	11. Funeral Anthem, composed on the Death of his Brother, Mr. Charles Wesley. Novello.
	12. Anthem, "I am well pleased," published in Page's Harmonia Sacra.
	13. Anthem, "Behold how good a thing," with Organ Obligato Accompaniment.
	14. Motett, "Domine Salvum fac Reginam," with Organ Obligato, in Novello's Colin.
	15. Six Hundred Chorales or Psalm Tunes, or more. Many Motetts, Anthems, Solos, in MS. too numerous to particularize.
	16. Grand Duet for the Organ, published by Fondaie. This is (as a whole), the greatest composition for the Organ which has appeared since the days of Sebastian Bach.
	17. A Second Grand Organ Duet, unpublished; the composer preferred this to the other, and considered it his best composition for the organ. /
	18. Choral Motetts.

19. Preludes and Fugues, or Exercises for the Organ. Goulding.
 20. Concerto for the Organ, on the Air "Rule Britannia."
 21. Concerto for the Organ in G.
 22. Concerto for the Organ in D.
 23. Voluntary in D.
 24. —— in C.
 25. —— in C minor.
 26. —— in G.
 27. —— in D.
 28. —— in C.
 29. —— in E flat.
 30. —— in D.
 31. —— in G minor.
 32. —— in F.
 33. —— in A.
 34. —— in F.
 35. Grand Fugue, dedicated to W. Drummer, Esq. Willis. This is a beautiful composition, and contains the March from the Overture to the "Ode to St. Cecilia's Day."
 36. Fugue in B flat, dedicated to Mr. Attwood. Purday.
 37. Three Voluntaries, dedic. to Mr. Harding.
 38. A Second Set of 3 Voluntaries, ditto ditto. Coventry and Hollier. The last Fugue in this set is most lovely.
 39. Short Voluntary in A. Purday.
 40. Twelve Short Pieces, to which is added a Grand Fugue composed at the request of Muzio Clementi. Collard & Co.
 41. Voluntary dedicated to Mr. Gaunlett.
 42. Ditto dedicated to Mr. Linley.
 43. Six Introductory Movements or Soft Voluntaries, to which is added a Fugue in D. Collard & Co.
 44. A Book of Interludes for Young Organists. Coventry & Hollier.
 45. Rondo from an Organ Concerto. R. H. Institution.
 46. Trio for Pianoforte and 2 flutes. Novello.
 47. Fugue in D. Novello.
 48. Easy Voluntaries. D'Almaine.
 49. Rondo on an old English Air, dedicated to Mr. Street. Novello.
 50. Rondo on Purcell's air, "I attempt from love's sickness." Novello.

51. Fugue for the Pianoforte, dedicated to Mr. Logier. Willis.
 51. Sonata dedicated to Mrs. Orm. Birchall. A beautiful composition.
 52. Introduction and Air, dedicated to Mrs. Stirling. Willis.
 52. Sonatina inscribed to Miss Meaking. Goulding.
 52. Three Sonatas dedicated to the Hon. Misses Lamb.
 52. Sonatas for the Pianoforte à quatre mains.
 53. "The Siege of Badajoz," containing a fine March in D. Preston.
 54. Divertimento dedicated to Miss Walker.
 53. Rondo on Aria from "Freyschütz."
 54. Rondo on "Will Putty."
 55. —— on "Widow Waddle."
 56. —— on "Moll Pateley."
 57. —— on a Polish Air.
 58. —— on a Christmas Carol.
 59. —— on "Scots' wha ha."
 60. —— on "Old Towler."
 61. —— on "Off she goes."
 62. —— on "Fly not yet."
 63. —— on "Orphan Mary."
 64. —— on "Patty Kavanagh."
 65. —— on an Irish Air.
 66. —— on "Bellissima Signora."
 Birchall & Purday.
 67. —— on "Lady Mary Douglas."
 68. Introduction and Waltz. A. Lee.
 69. Waltz, the Sky Rocket.
 70. Behold where Dryden. Bass Scena. Poetry by Gray.
 71. The House that Jack built. Monroe.
 72. True Blue Song. Willis.
 73. Handel's Psalm Tunes. Goulding.
 74. Looking o'er the moonlight willow. Song Z. Purday.
 75. Variations on Italian Air.
 76. Concerto for Piano.
 77. Ditto for 3 Pianos.
 78. The Autophagos.
 79. Election Squib.
 Many Arrangements of Handel's Songs, and Choruses by Handel, Beethoven, &c. &c. Canzonets, Songs, Duets, Glees, Gregorians, Fugues, Voluntaries, Annaeconic & Table Songs, &c. &c. In MS.

MR. WARD'S DRUMS.

To the Editor of the *Musical World*.

SIR,—In a notice concerning kettle drums, inserted in No. 83 of 'The Musical World,' some statements have been made calculated to mislead the reader. As I have devoted considerable attention to the construction of these instruments, and have derived much experience from my various experiments; and as I believe that it is your desire to record and promulgate every avowed improvement in the art to which your publication is devoted, I will, with your leave, make a few remarks upon the paragraph alluded to.

In the first place, by referring to No. 61 of 'The Musical World,' it will be seen that all, and more than all the effects described as resulting from the alteration in the mechanism of the instrument, have been long since achieved by myself: and in proof of this assertion, I need only refer to a resolution of the PHILHARMONIC SOCIETY, passed at a full meeting, on the 28th of last June. "Resolved, that Mr. Ward's improved drums having been used at the

Philharmonic concerts of the last season, the society fully approve of the same." By a reference also to the transactions of the Society of Arts last year, my prior claim will be established. And lastly, various other proofs might be adduced from the testimonies of societies and gentlemen who have used my drums more than two years. The assumption, therefore, that the improvement has been but recently achieved, is as unwarranted as it is untenable.

This is not a question of taste, opinion, or theory, but of practical mechanical demonstration; that method being always the preferable one which effects a desired end in the most simple, cheap, and convenient manner. Now, any arrangement which requires the drum to be still encumbered with the old screws, must incur not merely an additional expense, weight, and complication, but it also shows that little confidence can be placed in its principle of action.

The remarks, too, on the construction, with reference to the tone, are very controversial; for no force can be exerted to strain the head on to the shell, without equally affecting both; nor can it be greater than the weaker of the two will bear; which is the shell. That method, therefore, which strains upon the *least portion* of it (and which is my principle) is unquestionably to be preferred. My position will be more clearly understood by the following diagrams.

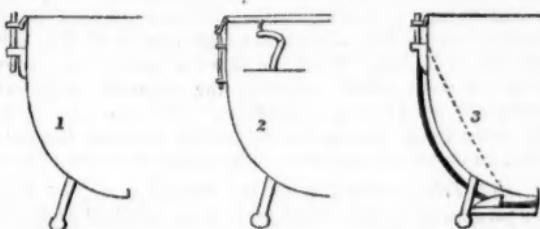


Fig. 1, is a section of a drum with the *old screws* affixed. Here it will be perceived that only part of the shell between the shoulder of the ear, and the top edge, bears the strain. Fig. 2, is my improvement, and shows a section of the drum with one of the levers (I use levers instead of screws) which have their bearing still more nearly to the top edge; being only the space between the centre of the lever and the top edge. Fig. 3 shows the effect of the method described in No. 83 of 'Musical World.' The dotted line marks the direction of the strain, and clearly exhibits that the whole of the shell must be under its influence, much out of a straight line. The metal of a shell is thin, of a soft nature, and cannot bear any considerable strain, except at short distances, and in a straight direction.

Moreover, the legs are fixed on in three places only, and to them the machinery is appended: these three spots, therefore, are destined to bear all the force used; and hence we may fairly infer that the drums in question cannot have *ten whole tones* each, and that 'God save the Queen' cannot be played upon *one* of them; which it was proved could be done upon the one constructed upon the principle of fig. 2, before the directors of the Philharmonic Society on the 21st of last December.

Persons both in France and Germany have attempted a similar improvement; but in both instances they have loaded the drum with heavy machinery; and indeed the one described in No. 83 of your work, bears a resemblance to the French one in its principle; except that the machine is outside instead of in. The German has greatly the advantage of both.

The head of the drum is at once the vibrating and sounding body : for, when well strained upon the hoop it possesses a much finer tone than when attached to a shell. All the other parts of a drum are either indifferent or detrimental. In this respect it differs from stringed instruments. Now, if the whole of the shell be *confined* and loaded according to the principle shown in section 3, it must of necessity become detrimental indeed.

I trust that this communication will find a place in your journal. If so, it shall be followed with some interesting matter upon this hitherto neglected instrument.

C. WARD.

Great Titchfield Street, October 31, 1837.

REVIEW.

Mr. Haycraft's Collection of Sacred Music. MORI.

By accident the remaining slip of our notice of this work last week was mislaid. The remaining, and an excellent portion of Mr. Haycraft's book, is devoted to a Collection of original Anthems, Prayers and Collects, by Sir John Rogers, Mr. Attwood, Dr. Carnaby, Messrs. Salter, Kellow Pye, and by the author himself. Mr. Haycraft's anthem is a very masterly piece of writing; so much so, that we hope speedily to renew our acquaintance with the author. That of Sir John Rogers (the most graceful and accomplished of amateurs) is a very beautiful composition, dedicated to the memory of Mr. Salter, late lay-vicar of Exeter cathedral. What the late Sir George Beaumont was as an amateur in the sister art of painting, the respected president of the Madrigal Society appears to us as a musician. Sir John Rogers, who must remember the scene from 'As you like it,' in the National Gallery, will, we are assured, feel no offence at the above comparative estimate of his talent.

Songs, Duets, and Trios, selected from the Oratorios, &c. of Handel, and arranged by permission of Her Majesty, from the original MS. scores of the composer, with an accompaniment for the Pianoforte, by Henry R. Bishop.

Vol. I. D'ALMAINE.

Having already noticed the larger proportion of the present volume, as the pieces were severally published, we have little to add, unless it be to renew our approval of the general plan of the publication. The desideratum we have more than once alluded to, as regards the denoting by the metronome the time in which Handel's oratorio compositions should be taken, Mr. Bishop has in the present instance supplied. We have looked through the volume, and so far as our judgment and recollection extend, we should say that the rate of performance upon almost every occasion agrees with the most undoubted authority in England—the traditional standard of the Ancient Concerts.

The editor of the new edition has likewise evinced throughout the work (so far as it has extended) a care and minuteness in collating the Handelian MSS. highly creditable to himself, though not unworthy the occasion. Upon his arrangements it were needless to offer any remark.

'*The Rose, the queen of flowers,' Ballad, in the musical drama of "the Young King," at the Theatre Royal, Haymarket. Composed by T. G. Reed. T. E. PURDAY.*

'*The bright bright wine,' the favorite song in ditto. DITTO.*

'*A wealthy old man a-wooing would go,' ditto. DITTO.*

'*The Warrior's home,' ditto. DITTO.*

The great works of art are rarely appreciated on their first production. The finest music is never thoroughly understood except by kindred spirits. We

remember hearing a celebrated critic dismiss Weber's 'Oberon' as a 'huge maze of recitative:' and again, who ever felt the power of the Gregorian music on first hearing it? So with the sister art of painting. Sir Joshua Reynolds was disappointed with the Cartoons at Hampton Court when he first saw them. But with mediocre performances the exact reverse of this is observable. What is heard or seen with pleasure once, begins to pall upon repetition. Defects are discovered—plagiarisms detected. In fact, there is no surer test of genuine music than this, of the effects of its repetition.

We do not mean to apply these remarks particularly to Mr. Reed. The first of the above songs, however, is, we suspect, the only one which has a chance of lasting popularity. It has a sweet and original melody, and is well written throughout. No. 3 would be good, were it more the author's own. The other two contain nothing very remarkable.

'Village Psalmody,' a Collection of Plain Psalm Tunes, for Country Churches, compiled from the most approved authors, and adapted to the Old and New Versions, &c. Arranged for three voices, by the Rev. Lewis Marcus, M.A. MONRO & MAY.

We are glad to see so many collections of psalms and sacred music issuing from the press. Let us hope that the awakening of the public mind thus denoted, may be quickly followed by the formation of regular schools for the efficient performance of church music, so that our unisonous psalm singing may cease to be a bye-word and a gibe with every foreigner who hears it. The above collection may be briefly dismissed. It is cut out of the good old rock of English genius. The melodies are most of them well known ones. There are a few chants at the end; among them, the celebrated one by Jones, which Haydn admired so much.

Weippert's Royal Serenade Quadrilles, as performed at Court, &c. arranged for the Pianoforte, and dedicated by permission to her Majesty, by John Weippert. WEIPPERT. Weippert's First Set of admired Quadrilles, selected from Bochsa's celebrated Ballet 'Le Corsaire,' arranged for the Piano-forte by J. Weippert. D'ALMAINE. Second Set of Ditto, by Ditto. D'ALMAINE. An admired Set of Waltzes, as performed by Weippert's Band at Court, &c. Composed and arranged for the Piano-forte, and dedicated by permission to the Queen, by J. R. Tutton. WEIPPERT.

Mr. Weippert is Quadrille manufacturer to her Majesty, and shines with the full blaze of court favour upon him. We must notice him therefore, if it be only to transfer a little of his reflected light to our pages, for the very moonshine of royalty is something to boast of in these times. Besides, as we have before intimated, Mr. Weippert's music is an excellent Court barometer; and we like to hear of the fashions at Court. The quadrilles look more like songs, each figure having a long title appended to it, like a sentimental ballad. For example: Figure 1st, 'Wake, royal maiden'—Fig. 2d. 'O fear not our numbers.'—Fig. 3. 'The fairest flower of May,' &c.—With regard to the composition, Weippert's are much as usual; but Bochsa's are by no means so good as we had expected from him. However, 'Novelty, (novelty!!!) is your only ware.' We therefore wish Mr. Weippert all the success he deserves, but how much that is we shall leave to his admirers to determine. Mr. Tatton, the other contributor, was, we believe, the founder and president of the Society of British Musicians. May he have more success at court than he has hitherto met with as the champion of native talent. His waltzes are very pretty.

Overture to Blanche of Jersey, composed by John Barnett. 'The Tic-Tac of the Mill,' trio and chorus in Ditto, composed by Ditto. LEONI LEE.

Barnett's is true music. His muse does far more than captivate the ear. She is a creature of passion—subtle passion. Mr. Barnett is unquestionably

in the first rank of English dramatic composers. His music lives in the memory. In his style, the feeling of Mozart is uppermost and intense. Weber and Spohr are also among his household divinities. His scholarship moreover is of the finest kind. There is scarcely a style of music existing, or that ever did exist, with which he does not appear to be familiar. If his subjects are sometimes hackneyed and commonplace (although this happens but seldom) he is sure to kindle them by some master touch in the treatment of them. The above are pretty fair specimens of his manner. The trio and chorus have a sweet and flowing melody, the accompaniment moving in triplets. The overture is chiefly remarkable for its opening adagio. The allegro, however, has a brilliant subject in the style of Weber.

CHIT-CHAT FROM THE CONTINENT.

Elberfeld.—The impression which the ‘Cyclus of Ballads’ of Dr. Loewe has made upon the hearers in this place, is still too fresh for us to define it accurately—it will, however, be a lasting one. All that lies hidden in the poems of Goethe, Uhland, and others, is at once understood, when they have been heard accompanied by the composer’s illustrations. Deeply tragic in the old English ballad of ‘Edward,’ and in the ‘Erlkönig’—bewitchingly playful in the ‘Goldschmied’s Töchterlein’—highly stirring in the ‘Zwerg Hochzeit,’ a nuptial song—full of patriotism in ‘Fredericus Rex’—full of touching sentiment in ‘Der Wirthin Töchterlein’—every emotion of the heart, the feelings, and the imagination, were alternately excited by the skill of the artist, who was at once both composer and singer.

Munich.—The performances given in the Munich Theatre in aid of the funds for erecting a monument to Mozart, were eminently successful. The occasional poems introduced in them were from the pen of Stieglitz.

Musical Honours.—Lesueur of Paris has received from the King of Prussia a costly snuff-box, in return for the dedication of his oratorio to that monarch.

The Academy of Arts in Berlin, have elected Capellmeister Schneider of Dessau, and Music-Director Loewe of Stettin, ordinary members of that society. Herr Julius Schneider of Berlin has, on account of his various essential services to music, been nominated music-director, at the proposal of the Minister of Public Instruction.

Berlin.—Mendelssohn’s ‘Paul’ was performed in Berlin for the first time on the 13th of September, under the direction of Herr Julius Schneider. Frauleins von Tassman and Hahnel, Herr Mantius, and Herr Zschiesche, sang the solo parts; the chorus consisted of upwards of two hundred. The performance, and the general effect of the oratorio, were alike admirable, and gave universal satisfaction.

An oratorio entitled ‘Bonifacius,’ the text by Kahlert, the music by W. Bach, is announced for early performance in this city.

New Musical Instrument.—Cotterini of Milan has invented a new wind-instrument. It is called the Glycibarisono, is in the form of the bassoon, and its tones are said to bear a close resemblance to those of the human voice.

Literary Notices.—The splendid edition of Beethoven’s cantata, ‘Der Glor-reiche Augenblick,’ has at length been published by

Haslinger of Vienna. A second edition of the same music contains a more general text under the title 'Preis der Tonkunst.' A piano-forte edition of Thomas' successful opera, 'La double Echelle,' has lately been published by Lemoine of Paris. New Piano-forte Studios by Henselt and Chopin are likewise announced—the former by Hofmeister, the latter by Breitkopf and Härtel.

PROVINCIALS.

BIRMINGHAM.—The second Concert of the Birmingham Choral Society took place at the Town Hall on Tuesday evening, and was attended by a numerous and highly respectable audience; the hall was crowded in every part. The concert commenced with the chorus "Te Deum laudamus," (Graun) and the admirable style in which it was given, at once secured the high opinion of the audience, and elicited their hearty applause. The other choruses selected for the occasion were from the works of Handel, Haydn, Mozart, Leo, Hummel, Himmel, and Mendelssohn. They were all performed with great precision and effect. Haydn's grand chorus, 'The arm of the Lord,' and Handel's 'Gird on thy sword,' gave convincing evidence of the perfection which the society has attained. The excellent band of the society was never heard to better advantage than on this evening; and the powerful tones of the organ, added much to the sublimity of the choruses. Miss Bruce made her third appearance in this town. She sang 'The Lord will come' with much good taste and feeling; and in this, and in fact in most of her performances during the evening, she was encored and loudly applauded. Mr. Machin was in excellent voice, and he sang the parts allotted to him with spirit and energy; he was encored in the song 'Honour and arms,' and in the grand scena, 'The Last Man,' his performance was exceedingly chaste and beautiful. Mr. Pearsall's performances were (as they always are) distinguished by exquisite taste and feeling. 'Blow ye the trumpet in Zion,' and 'Deeper and deeper still,' afforded a good opportunity of judging of this vocalist's powers. One the most interesting performances of the evening, was the organ concerto, by Mr. Hollins, in which the powers of that magnificent instrument were fully displayed. The performances were ably conducted by Mr. Munden; the band led by Mr. Shargool; Mr. Fletcher, as principal Double Bass, was most effective.—There were about five thousand persons present.—*Birmingham Herald.*

MANCHESTER—Concert Hall, Wednesday, October 25. PART I. Symphony (No. 9); Haydn.—Duetto, Signor Catone and Signor Sanquirico, 'Voglio dire—lo stupendo' (*L'Elisir d'Amore*); Donizetti.—Aria, Miss Wyndham, 'Or son d'Elena' (*Scaramuccia*); Ricci.—Duetto, Miss Nunn and Signor Catone, 'Vieni fra queste braccia'; Bellini.—Fantasia Corno; Signor Puzzi.—Aria Buffa, Signor Sanquirico, 'Udite, udite, o rustici' (*L'Elisir d'Amore*); Donizetti.—Ballad, Miss Nunn, 'There's a heart,' Balfé.—Quartetto Serenata, Miss Nunn, Miss Wyndham, Signor Catone, and Signor Sanquirico, 'O notte soave' (Corno obligato, Signor Puzzi); Paer. PART II. Overture (in D); A. Romberg.—Duetto, Miss Wyndham and Signor Sanquirico, 'Ai capricci della sorte,' Rossini.—Cavatina, Miss Nunn, 'Ascolta,' Bellini.—Grand Concerto; Handel.—Pastorello, Miss Wyndham, 'The Echo' (Corno obligato, Signor Puzzi); Benedict.—Romanza, Signor Catone, 'Una furtiva lagrima'; Donizetti.—Duetto, Miss Nunn and Miss Wyndham, 'Ebbene—a te ferisci,' Rossini.—Terzetto, Miss Nunn, Signor Catone, and Signor Sanquirico, 'Siamo ancora,' Ricci.

This was a full dress concert, and considering the shortness of the notice

there was a numerous attendance. Of the selection for this concert, we cannot speak in terms of approbation. With few exceptions, Rossini and his train of imitators supplied the greater part of the fare; and much as we may regret that this should be the general tendency of the selections at the hall, the present was remarkable, from not containing a single piece of Mozart's. The pieces from Ricci and Paer were amongst the best of the evening, and under more favourable circumstances would have been, perhaps, somewhat of a relief.

The concert commenced with Haydn's symphony, No. 9 of his twelve; and the performance of it was mostly very effective. The close of this admirable and playful symphony was succeeded by a silence scarcely interrupted. Donizetti's duet introduced to us two strangers, Signori Catone and Sanquirico. The former gentleman, as most musical people are aware, has been connected with the Opera Buffa in London, besides appearing frequently at the concert rooms. Signor Sanquirico is also here on his first visit; and we are not aware that he has yet made his appearance before the London public. He is a buffo singer of very considerable talent. His voice is a light bass, of good quality of tone; and his enunciation and execution are very respectable. Several of his pieces had more of action and grimace thrown into them than is usual in this room; and, for our own parts, we should have preferred a slight retrenchment in these things, and somewhat more of a concert-room style; but the audience appeared to enjoy it. The duet was effectively sung and warmly applauded. Ricci's aria introduced to us another debutante, Miss Wyndham, also of the Opera Buffa. She has a rich contralto voice, of good quality and compass; her execution is very respectable, and, we doubt not, that, with practice and study, she may attain eminence in her profession. Her singing of this piece was pleasing, and her efforts were applauded; but the performance could scarcely be called effective. Bellini's duet was a very unequal performance. Miss Nunn was not so successful on this occasion, as when we heard her at the theatre, on Madame Pasta's late visit. She exerted herself very much in this piece; but, probably from want of practice together, the execution was defective. Signor Puzzi's fantasia was Rode's air and variations. It is a most surprising achievement. It serves to exhibit the capabilities of the instrument, and what may be accomplished by assiduity and study; though the result be inadequate to the expenditure of means in attaining it. Paer's serenata concluded the first part. It was a beautiful piece of music, and was as effectively sung as any in the scheme. It was deservedly encored. Romberg's overture, a splendid production, was played with all the spirit and precision we could desire. It was highly creditable to the band. We have pleasure in noticing the introduction at a dress concert of a concerto of Handel's, and we think its reception will not be without its due effect on the directors. The everchanging variety and freshness of thought, which marks the productions of this great genius, stand forth as they always will, in giant form, to challenge and defy the best efforts of all modern artists. We must confess his concertos are not to be classed amongst his best works; yet they bear the impress of the master mind. Mr. Wilkinson presided at the organ, and the performance was beautiful and majestic.

Our notice of the vocal pieces in the second part will be short. We must, however, take favourable notice of Miss Wyndham in the *Pastorello*, from Benedict; and of Catone's '*Una furtiva*' Both performers made their best effort; and the audience acknowledged it. The duet from *L'Italiana*, '*Ai capricci*', was given with nearly all its operatic accompaniments, with the exception of dress and scene, and told very well. It was indeed well sung. The concert was not over till half-past ten: the room, however, began

to thin very rapidly for some time before the conclusion.—*Manchester Guardian.*

The *Manchester Courier* also notices, in terms of just reprobation, the unattractive character of the programme to this concert; with the total exclusion of any composition of Mozart's. It is not long since we excited the ire of some Manchester correspondents for having designated one of their selections as "Trash." What character would any classical musician give to a large share of the above specimen?—Ed. M. W.

CHANGE RINGING.

[In consequence of Her Majesty's intended visit to the City on Lord Mayor's Day, the Society of College Youths, the Junior Society of College Youths, and the Society of Cumberland Youths, have each agreed to ring a peal of caters on Stedman's principle, to contain 7,000 changes. The College Youths will ring their peal at St. Bride's, Fleet-street, which will be conducted by Mr. W. Dunn; the Junior Society will ring their peal at St. Magnus, by London Bridge (where the civic procession will take water), which will be conducted by the secretary, Mr. Daniel Jewson; and the Cumberland Youths will attempt their peal on the bells of St. Mary-le-Bow, Cheapside, which will be conducted by Mr. Zechariah Frost, who is considered the most competent man in England to ring a tenor bell; and whichever Society succeeds will be allowed to have achieved the greatest performance ever rung. Bets to a considerable amount are pending between the three societies, and six to one are offered by the connoisseurs in favour of the Junior College Youths.—*True Sun.*]

We have an early and pleasant association with change-ringing, and therefore take some little interest in a science which we had feared was growing into disrepute. The art of bell-ringing is as fine an exercise for the body as it is a serviceable one for the mind. In the one instance, it opens the chest, and strengthens the muscles of the arms; and in the other, it demands a power of abstraction of no common order. The curious part of the science is, that every man engaged in ringing out a peal, or series of changes, upon a certain number of bells, shall be able, in the course of pulling his rope 7,000 times, to know in each round when to take his place; and this, upon the principle of permutation, is reduced to so complete a certainty, and is, indeed, so essential a point to know and observe, that any ringer pulling in, out of the routine, *must* throw all the others into confusion. It is presumed that even the uninitiated are aware, that in ringing a full series of regular changes, no single change recurs twice over; and that, in the course of permutation, the first round, or 1, 2, 3, 4, &c. necessarily comes back, and completes the peal. In the ordinary exercise of ringing what we believe are denominated "Call changes," the case is different; for then the tenor-bell man proclaims the change, and orders the number of times it shall be repeated. But during the performance of a regular, scientific peal, not a word is spoken. We are unacquainted with what in the above paragraph is called "Stedman's principle;" but, if the peal to be rung be what is termed the "triple-bob-major," then the tenor-bell takes its place with the others in the changes. In

a peal of "Grandsire-triples," the changes are made upon all the bells, *except* the tenor, which uniformly closes each change. We remember many years ago, the Cumberland Youths ringing a peal of 5,040 changes (Triple-bob) upon eight bells in a country church, and have a lively recollection, from the appearance of the tenor man, what an arduous task had been achieved: the party, therefore, destined to ring out the Bow church peal in Cheapside, on the 9th, will (if they succeed) have accomplished an extraordinary mental and muscular feat. Calculating that thirty changes can be rung in a minute, they will be four hours within seven minutes performing their task.

MISCELLANEOUS.

Mlle. PARISOT.—"For the satisfaction of your correspondent M. B. I beg to inform you that Mlle. Parisot (now Mrs. Hughes) is alive, and in Paris, where she has resided for many years."—W. A. N.

"FEAST OF THE TABERNACLES."—The name of the Rev. Gentleman which was misspelt in the notice of the impressive service reported in our last number, is J. Almosnino. The choir is under the immediate direction and superintendance of that Reverend Gentleman, who is the chief reader of the principal Synagogue in England, situated in Bevis Marks, St. Mary Axe.

THE MUSIC of the forthcoming comic opera, at Covent Garden Theatre, is by Mr. Hullah, composer of the 'Village Coquettes.'

MENDELSSOHN has engaged Blagrove, the Violinist, to perform concertos, &c. at a series of concerts which are to take place at Leipzig, at which, Miss Clara Novello, is to be one of the principal vocalists.—*Letter from Frankfort.*

NORWICH MUSICAL FESTIVAL.—The auditors' report relating to the Norwich Musical Festival, shows an expenditure for professional singers, &c. of £231 over the receipts from tickets and subscriptions. The hospital which was to have benefited by the profits, refuses to sustain the loss, which consequently will fall on the gentlemen who took upon themselves the management of the festival.—*Norwich Mercury.*

OPERA BUFFA.—The company for the ensuing season is nearly all arrived, and the first rehearsal appointed for Tuesday. The great success of Signor Catone at Vienna in Rossini's lively opera, 'L'Italiana in Algieri,' may induce the management to produce it on the opening night. Workmen are busily employed in preparing the box ordered by the Lord Chamberlain for the reception of her Majesty and the Court. The favourable interest which prevails respecting this entertainment augurs a successful season.—*Observer.*

EXTRACT from a letter of M. De Beriot to a gentleman in Norwich:—"You have probably seen a statement in the English journals that I am about to be married to the daughter of the French Consul at Brussels. There is no French Consul at Brussels; there is an Ambassador, whom I do not know, whom I have never seen, and who has not a daughter."—*Morning Post.*

MUSICAL AMATEURS.—Among the musical amateurs of the metropolis may be ranked a well-known eminent chancery barrister, who for several years past has with great ability presided at the organ in Worship Street Chapel, Finsbury. We wish the learned gentleman had a better instrument for the display of his musical abilities, which are of a high order.

"COULD A MAN BE SECURE."—This duet is attributed, in Richard Clark's collection of 'Words of Glees, &c.' to "GOODWIN, late organist of Bermondsey Spa,"—can any of our correspondents favour us with any particulars relative to him?

MELOPHONIC SOCIETY.—A new society, bearing the above title, is now in progress, under the management of Messrs. J. H. Griesbach, H. Westrop, J. Banister, J. Surman, and H. J. Banister; the object of which is, for the practice of the most classical specimens of choral and other music. The more especial object of the founders being, the facility which they intend to afford to students, whether professional or amateur, for the purpose of participating in the performance of the works of the great masters, in their original form. It is intended in the first instance that the meetings be private to the subscribers; until, from confidence in their strength, the performing members feel justified in inviting public attention. As the getting up of choral music will form the leading feature of the society, their band and choir will naturally admit of an unlimited extension; the co-operation therefore of all lovers of the art is solicited on the part of the founders. As for ourselves, the plan of the institution is of itself sufficient to ensure any assistance our pages can render to the good cause. The meetings will be held on the evenings of every alternate Thursday from Nov. 23rd to June 28th, 1838, in Wornum's large music hall, Store Street, Bedford Square: and the following will form the subjects of the first four performances. Thursday Nov. 23d, Haydn's Creation. Dec. 7th, Beethoven's Mass in C; and Romberg's ode, "The Transient and the Eternal." Dec. 21st, the oratorio of 'Judas Maccabæus:' and on the 4th Jan. Mendelssohn's oratorio of 'St. Paul.'

THE AMENITIES AND MODESTY OF TRUE GENIUS.—Haydn's admiration of Mozart has been recorded in various ways. Upon one occasion these two illustrious men were invited to assist in the musical department of Leopold's coronation at Prague; but Haydn declined attending, and for the following reason. "Where Mozart is, Haydn dare not come." Mozart was accustomed to call Haydn his master; and he inscribed to him a set of quartetts in these words: "The dedication of this work is due to Haydn; since, from his examples, I learnt how to compose Quartetts." He also attributed the subsequent improvement in his style to the conversations he had enjoyed with Gluck while in Vienna, added to his study of the works of that great master. When Sebastian Bach was asked how he succeeded in becoming so eminent an organist, he answered; "I was industrious; whoever is equally diligent, will be equally successful." To a pupil who complained that the lesson he had set him was too difficult; Bach, with his recorded sweet smile, said: "Only practice it steadily, and you will play it well. You have ten as good fingers as I have; and nature has given me no endowment that she has not as freely extended to you. Judging by myself, application is every thing." Another anecdote of Bach, as connected with Handel, raises him still higher in one's admiration, as a modest son of genius. So highly did he esteem the talent of the latter, that he expressed the greatest anxiety to become personally acquainted with him: at the point of time, however, when he expected to realize his wish, Handel left Germany for England. At three subsequent intervals he returned to visit his native town of Halle. Upon the first occasion, in 1719, Bach, who was at Coethen, only four miles distant, set off as soon as he heard of his arrival; but Handel had left that very morning. At the time of Handel's second visit, in 1735, Bach was at Leipsic, but confined by illness. He sent his son to him with a polite request that Handel would come to him. The engagements of the latter were too numerous to allow of his accepting the invitation. When Handel made his last visit to Halle, in 1753, Bach was dead. We can scarcely imagine an "engagement" that ought to have interfered with a desired interview on the part of such a man as Sebastian Bach.

THÁLBERG, MORI, PARRY JUN., and Miss F. WOODHAM, have commenced a series of concerts in the north of England, including Northampton, Nottingham, Leamington, Lichfield, Liverpool, Chester, Manchester, Leeds, York, &c.

THE MEMBERS of the Society of British Musicians, commenced their private trials of new compositions, yesterday, at the Hanover Square Rooms.

LORD BYRON used to say that a love of music was a sign of effeminacy; upon being asked, however, if he thought Alfred the Great and Martin Luther effeminate men, he was silent. He maintained that lively music was always the best, another undoubted mistake. He has, we believe, eulogized Mozart in his writings, but Rossini and the modern Italians were his real favorites, and of their melodies he invariably preferred the most noisy.—For sacred music he cared nothing. A festival concert would have *bored* him to the last degree of endurance. We have never had the good fortune to hear what are Mr. Moore's musical tastes, but from the native simplicity and strength of some of his melodies, it is probable that he differed widely from his noble friend.

NOTICES TO CORRESPONDENTS.

ERRATA in Mr. Warren's letter of last Number, (85) page 107, line 31 from the top, for "which ends the key notes," read, "*which ends on the key note;*" ibid, line 10 from the bottom, for "And though I give the law," read, "*And though I give law;*" page 108, line 16 from the top, for "of three fairies," read, "*of three furies;*" ibid, line 34, for "Neuberry," read, "*Newberry.*" J. M'K. next week.

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.	
All' amica lontana, op. 89.	2 characteristic movements, dedicated to the Hon. Lady Capel, by J. B.
Cramer.....	NOVELLO
Alex. Strauss' favourite Waltz,	varied for Piano-forte by Hünten
Bonnie Prince Charlie, as Rondo,	CHAPPELL
by Burrowes	LONSDALE
Czerny's(C.) Practical Piano-forte School for 2 Performers, Part 2	JOHANNING
Divertimenti from Zauberflöte.	
A. Meves.....	HOLLOWAY
Duke of Darmstadt's new Waltz,	
arranged by J. Herz	KEITH
Gow's 1st Set of Scotch Quadrilles	LEE
Le Chasseur de Chamouni. Grosse	DITTO
The Victoria Grand March. Corri	DITTO
Victoria or Bonny English Rose	
Quadrilles, by Charles Duverney	DITTO
Victoria Waltzes, by Ditto	DITTO
Waltz Rondo, Duet for Piano-forte. M. Corri	KEITH
Weber's celebrated Turkish March,	
by S. F. Rimbaud.....	BLACKMAN
VOCAL.	
Amusement for leisure Hours. 7	
Songs and 1 Duet, composed by	
J. Barnett	CHAPPELL
Brother, come home. J. P. Knight	HOLLOWAY
Clark's Congregational Harmonist, 4 vols. complete	BLACKMAN
I thought this heart. Duet, T.	
Moore	MONRO
Oh! my love's bonny	OLLIVIER
Old age sits bent on his iron grey	
steed. J. P. Knight	MONRO
Spirit of Love. Alexander Lee	DITTO
THE son of a soldier, a soldier must be. J. P. Knight.....	
The sailor's home. Westropp	HOLLOWAY
Tho' with ease thou say'st forget.	
T. H. Bailey	DITTO
The strain I breathe. Duet, A.	
Roche	MONRO
What is friendship. Duet, G. T.	
Skelton	DITTO
FOREIGN VOCAL.	
Ama tua madre e tenero. Duet,	
Donizetti.....	LONSDALE
Perche vezosai rai. Arietta, Capt.	
Frankland	DITTO
Vederlo sol bramo	PLATT
MISCELLANEOUS.	
Accordion Tutor, 2nd Edition	COCKS
A new and enlarged edition of	
Puccini's Guitar Tutor.....	KEITH
Carnaud's Tutor for the Cornopean	
Euphrosyne. 3 favourite Airs for	
Guitar, by Nuske	CHAPPELL
Irish Air for the Harp. J. Pole..	MONRO
Mayseder's new Air, with Vars.	
for the Violin, op. 54, dedicated	
to his friend N. Mori, with	
Quartett or Orchestra Accompts.	COCKS
Mayseder's 2nd Concerto for Violin, dedicated to his friend J. D.	
Loder, op. 53	DITTO
Orpheus. Collection of German	
Glees, with English Words,	
Book 5	EWER
Steils, Questa è la Dea. Harp	
and Piano-forte	OLLIVIER
Valé à la Taglioni, for the Harp.	
J. Pole.....	MONRO